

WILHELM HANSEN EDITION.

# MIDVINTER

FÜR

ORCHESTER

VON

WILHELM STENHAMMAR.

Op. 24.

Partitur.  
Stimmen.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER. — PROPRIÉTÉ POUR TOUS PAYS.  
AUFFÜHRUNGSRECHT VORBEHALTEN. — DROITS DE REPRÉSENTATION RÉSERVÉS

KJØBENHAVN & LEIPZIG.

**WILHELM HANSEN, MUSIK-FORLAG.**

KRISTIANIA. NORSK MUSIK-FORLAG.

(BRØDRENE HALS - WARMUTH - WILHELM HANSEN.)

PARIS.

BRUXELLES.

DÉPOSITAIRE EXCLUSIF POUR LA FRANCE DÉPOSITAIRE EXCLUSIF POUR LA BELGIQUE

ROUART LEROLLE et Cie.

J. B. KATTO.

LONDON. SCHOTT & Co.

Det motiviska materialet i Midvinter består af ett par gamla danslåtar, som jag hört af spelmannen HINNS ANDERS från Östnor i MORA (Dalarne), samt den gamla psalmen „Den signade dag“ sådan den ännu sjunges hvarje julotta i Mora kyrka.

Kören, som skall bestå af allra minst 40 röster (ungefär 25 sopraner och altar mot 15 tenorer och basar), men som med fördel kan vara betydligt större, bör placeras stående *bakom* orkestern

NB. Ehuru jag ogärna ser att kören uteslutes, vill jag dock ej helt motsätta mig verkets uppförande utan kör på platser, där sådan icke kan anskaffas. Dock böra i så fall de koralbläsande instrumenten (oboer, klarinetter och fagotter) förstärkas så att koralen framträder i möjligast kraftig relief. Finnes orgel, kan denna med fördel användas.

Wilh. Stenhammar.

Das motivische Material in „Mittwinter“ besteht aus einigen alten Tanzweisen, die ich vom Spielmann HINNS ANDERS aus Östnor in MORA (Dalarne) hörte — und aus dem alten Psalm: „Der heilige Tag“, so wie er noch an jedem Weihnachtsmorgen in der Kirche von Mora gesungen wird.

Der Chor, der aus wenigstens 40 Stimmen (ungefähr 25 Soprane und Alte gegen 15 Tenöre und Bässe) bestehen soll, der jedoch mit Vorteil bedeutend grösser sein kann, soll hinter dem Orchester aufgestellt werden.

NB. Obgleich ich ungern sehe, dass der Chor ausgeschlossen werde, so will ich mich doch dem nicht ganz widersetzen, dass das Werk in Städten, wo kein Chor beschafft werden kann, auch ohne Chor aufgeführt werde. In diesem Falle müssen die den Choral blasenden Instrumente (Oboen, Clarinetten und Fagotte) entsprechend verstärkt werden, so dass der Choral in möglichst kraftigem Relief hervortreten kann. Steht eine Orgel zur Verfügung, so kann diese mit Vorteil angewendet werden.

Wilh. Stenhammar.

WILH. STENHAMMAR, Op. 24.

**Molto sostenuto.**

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in A.

4 Corni in F.

3 Fagotti.

3 Trombe in F.

3 Tromboni.

Tuba.

Timpani.

Soprano. Alto.

CORO.

Tenore. Basso.

12 Violini I.

12 Violini II.

8 Viole.

8 Violoncelli.

6 Contrabassi.

1

Fag.

Viol. I.

Viol. II. div.

Viole

Vel. *sempre pp*

Cb. *sempre pp*

1

2

Fag.

Viol. I. div.

Viol. II.

Viole div.

Vel.

Cb.

*con sord.*

*pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

2

*sempre pp*



Viol. I.  
con sord.  
*pp*

1-6. con sord.  
*pp*

Viol. II.  
7-12.  
*pp*

con sord.  
*pp*

*sempre pp*

*sempre pp*  
div.

Viole

Vel.

Cb.

Cor. 3. 4.

Viol. I.  
*pp*

Viol. II.  
*pp*

*cresc.*

*cresc.*

*pp*

*pp*

*pp*

Viole

Vel.

Cb.

con sord.

*pp*

Ob.

1.2.

Cor.  
3.4.

Viol. I.  
1. solo

2. solo

3. solo

4. solo

5. solo

6. solo

7. solo

8. solo

9. 11.

10. 12.

Viol. II.  
(1-6. div.)

(7-12. div.)

Viola

con sord.

Vcl.

Cb.

*pp*

*dim.*

*dim.*

*dim.*

*senza sord.*

*cresc.*

*mf*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*cresc.*

*mf*

*p*

*senza sord.*

*senza sord.*

*senza sord. pizz.*

*senza sord. pizz.*

*f pizz.*

*f pizz.*

*f pizz.*

*cresc.*

*mf = pp*

*mf = pp*

*cresc.*

*mf*

*senza sord. pizz.*

*f*

*cresc.*

*pp*

*cresc.*

*pp*

14681

(♩ = ♩)

4

Ob. *pp*

Cor. *pp*

Viol. I. *pp*

1. *sempre pp*

2. *sempre pp*

3. *sempre pp*

4. *sempre pp*

5. *sempre pp*

6. *sempre pp*

7. *sempre pp*

8-12.

Viol. II. pizz. *p*

tutti div. pizz. *p*

Viole 1. solo *pp*

con sord. *pp*

2. solo

gli altri pizz. *p*

Vel. 1. solo

2. solo

gli altri senza sord.

Cb. pizz. *p*

4

5

Cor.

Fag.

Viol. I.  
1. solo  
2. solo  
3. solo

Viol. II.

Viole  
1. solo  
2. solo  
con sord.  
pp  
gli altri

Vel.  
1. solo  
2. solo  
con sord.  
pp  
gli altri

Cb.

1. 2.  
1. 2.  
1. 2.  
3.  
senza sord.  
senza sord.  
arco  
arco  
div.  
arco  
arco

tutti (3-12)

5

Cor.

Fag.

Viol. I.

Viol. II.

1.2. senza sord.

Viola  
gli altri

1.2. senza sord.

Vel.  
gli altri

Cb.

Ob.

Cl.

Cor. dim.

Fag.

Viol. I.

V. II. dim.

Viole dim.

Vcl. dim.

Cb. dim.

Allegro. (♩ = ♩)

1.

2.

1. solo

pizz.

cresc.

46881

[illegible]

Viol. I. 1. solo

Viol. II. 2. solo

Viola. 1.2. a due

Vel. 1. solo

Viol. I.

1.2. a due

Viol. I. 1.2. a due

3. solo *p*

4. solo *p*

Viol. II. 1.2. a due

a 3. a 4.

Viola 1.2. a due *p*

Vel. 1. solo 1.2. a due *p*

Fag. 1.2. *p*

Viol. I. a 4. a 6. a 8.

Viol. II. a 6. *cresc. poco a poco* a 8.

Viola a 3. a 4.

Vel. a 3. a 4.

Cor. 1.2. *p cresc.*

Fag. 3. 4. *p cresc.*

Viol. I. a 10. a 12.

Viol. II. a 10. *cresc. sempre* a 12.

Viola a 6. *cresc.* a 8.

Vel. a 6. *cresc.* a 8.



9

Fl. 1. *mp*

Ob. 2. *p*

Cl. *p*

Cor. *fz*

Fag. 1. *mp*

Viol. I. *ff*

Viol. II. *f*

Viole *f*

Vel. *f*

Cb. *f*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Ob. *p*

Cl. *p*

Cor. 1. 2. *p*

Fag. 1. *p*

2. *p*

*pizz.*

*p*

arco *f*

arco *f*

*p*

*pizz.*

*p*

*p*



This page contains the musical score for measures 10 and 11 of a section from 'The Marriage of Figaro'. The score is written for a full orchestra and includes parts for Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Bassoon (Fag.), and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each labeled with a measure number in a box (10 and 11). The first system (measures 10-11) features a complex rhythmic pattern with triplets and sixteenth notes. The second system (measures 12-13) includes a crescendo marking and a forte (f) dynamic. The score is written for a full orchestra, including Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Bassoon (Fag.), and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each labeled with a measure number in a box (10 and 11). The first system (measures 10-11) features a complex rhythmic pattern with triplets and sixteenth notes. The second system (measures 12-13) includes a crescendo marking and a forte (f) dynamic.

Cl.

Cor. *p cresc.* *f*

Fag. *1.2. a due* *3. f staccato*

*più f* *3* *cresc.* *ff*

*più f* *cresc.* *ff*

*più f* *cresc.* *ff*

*più f* *cresc.* *ff*

14891 *ff*

Fl.

Ob.

Clar. *mp staccato*

Cor. 1. 2.

Fag. 3.

pizz.

*p* pizz.

*p* pizz.

*p* pizz.

*p* pizz.

*p*

Fl.

Ob.

Fag. 1. 2.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Vcl. arco

*cresc.*

10

Fl. piece.

Fl. *f* *p* *cresc.* -

Ob. *f* *p* *cresc.* -

Clar. *f* *p* *cresc.* -

Cor. *f* *p* *cresc.* -

1. 2. Fag. *f* *p* *cresc.* -

3. *f* *p* *cresc.* -

1. 2. Tr. 3. *f* *p* *cresc.* -

Timp. *f* *p* *cresc.* -

arco *f* *mf* *cresc.* -

arco *f* *mf* *cresc.* -

Cb. *f* *mf* *cresc.* -

Fl. pice.

Fl.

Ob.

Clar.

Cor.

Fag.

Tr.

Timp.

1.

2.

3.

1. 2.

1.

2.

3.

1. 2.

3.

mf

pp

mf

pp

f

mf

ff

12

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), Cor Anglais (Cor.), Bassoons (Fag.), Trumpets (Tr.), Trombones (Tromb.), and Timpani (Timp.). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into measures by vertical bar lines. Dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano) are used throughout the score to indicate the volume of the music. The instruments are arranged in a standard orchestral layout, with the Flutes and Oboes in the upper staves, the Clarinets and Cor Anglais in the middle, and the Bassoons, Trumpets, Trombones, and Timpani in the lower staves. The score is written in a clear, legible font, and the notation is precise, with notes, rests, and other musical symbols clearly visible. The overall appearance is that of a professional musical score, likely from a 19th or 20th-century composer.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Cor (Horn), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tromb.), and Timpani (Timp.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score features various musical notations, including notes, rests, slurs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The instruments are arranged in a standard orchestral layout, with the Flute and Oboe in the upper woodwinds, the Clarinet and Cor in the middle woodwinds, the Bassoon in the lower woodwinds, and the Trumpet, Trombone, and Timpani in the brass and percussion section. The score is a single page, showing measures 1 through 10. The music is written in a clear, legible style, with a focus on the melodic and harmonic lines of the instruments. The page is numbered 1 in the top right corner.



Fl.

Ob.

Clar.

Cor.

Fag.

Tr.

Tromb.

Timp.

14681

Fl. picc.

[illegible]



Fl. piece. 14

Fl.

Ob.

Clar.

1. 2.  
Cor.  
3. 4.

Fag.

Violini

14

14681

15

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tr.

Tromb.

Tuba

14681

15

14681

[illegible]

[illegible]



1. *tr* *p*

Fl.

2. *p molto*

Ob. a due *f*

Clar. *f*

Cor. *p*

1.2. a due *p più p*

Fag. *f*

3. *p molto*

Tromb. *p*

Tuba *p*

Timp. *tr* *p dim.* *pp*

CORO. Den sig - na - de dag  
Der hei - li - ge Tag

Violini *p*

*p più p*

*p molto*

*p*

*dim.*

*dim.*

*dim.*

*pp*

**Fl. picc.**

**Fl. pice.**

This musical score page features multiple staves for various instruments and vocal parts. The woodwinds include Flute piccolo (Fl. pice.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor.), Trombone (Tromb.), Tuba, and Timpani (Timp.). The string section includes Violins I and II, Violas, Cellos, and Double Basses. Vocal parts are represented by Soprano, Alto, Tenor, and Bass staves at the bottom. The score contains complex musical notation such as triplets, slurs, and dynamic markings like *p molto*, *dim.*, *pp*, and *più p*. Lyrics in German are present under the vocal staves, starting with "som vi nu här den wir nun ge".

Fl.  
*p molto*

Ob.  
*p molto*

Clar.  
*p*

Cor.  
*p*

Fag.  
*p*

Tromb.  
*più p*

Tuba  
*più p*

Timp.  
*più p*

Sopr.  
som vi nu här

Alto  
den wir nun ge

Tenor  
*p molto* *dim.* *pp*

Bass  
*pp* *pp*

*dim.*



17

Fl. gr. *pp*

Ob. *pp*

Clar. *più p*

Cor. *pp* *cresc.* *pp*

Fag. *pp* *più p*

Tromb.

Tuba

Timp.

se  
sehn

*ppp*  
div.  
*pp* *cresc.* *pp*

*pp*

*mf* ben marc. *cresc.* *mf*

*pp* *pp*

17

Fl. *cresc.* - - - *f dim.* - - - *p molto*

Ob. *cresc.* - - - *f dim.* *p molto*

Clar. *pp* *f* *dim.*

Cor. *cresc.* - - - *f* *p*

Fag. *pp* *cresc.* - - - *f* *dim.* *p*

Tromb. *mf* *p molto*

Tuba *mf* *p molto*

Timp. *mf* *p molto*

*f* *p*

*af* *him* - - *me* - -

*rom* *Him* - - *mel*

*pp cresc.* - - - *f* *p* *p molto*

*cresc.* - - - *f dim.* *p*

*cresc.* - - - *f dim.* *p molto*

*cresc.* - - - *f dim.* *p molto*

*f* *p*

Fl. picc.

*p molto*

*pp*

Fl.

Ob.

Clar.

*p*

*p*

Cor.

*p*

*dim.*

Fag.

*p*

*p molto*

Tromb.

*più p*

Tuba.

*più p*

Timp.

*più p*

len\_ till oss ned - kom - ma\_

zu\_ uns nie - der - kom - men

*p molto*

*pp*

*dim.*

*dim.*

*pp*

*dim.*

18

1. Fl. *dim.* *ppp* *pp*

2. Fl.

Ob.

Clar. *dim.* *pp*

Cor. *pp* *poco cresc.* *pp*

Bag. *dim.* *pp*

Tromb. *pp*

Tuba *pp*

Timp. *pp*

div. *ppp* *poco cresc.* *pp*

*pp* *mf ben marc.* *cresc.* *mf*

*pp*

18

[illegible]

Fl. pice. *p molto* *dim.* *pp*

Fl. *pp*

Ob. *p molto* *p*

Clar.

Cor. *p* *dim.* *pp*

Fag.

Tromb. *più p* *pp*

Tuba *più p* *pp*

Timp. *più p* *pp*

han là - - te sig te

er - - strah - - le uns schön

*p molto* *dim.* *pp*

*pp* *pp* *f* *div.*

*p molto* *dim.* *pp* *pp* *pp*

*dim.* *pp*

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

Tuba.

Timp.

oss

uns

al - lom till

Al - len zu

*p*

*dim.*

*pp*

*f*

*dim.*

*pp*

*p*

*dim.*

*p molto*

*p*

*dim.*

*p molto*

*mp*

*pp*

*oss*

*al - lom till*

*Al - len zu*

*p*

*dim.*

*pp*

*p*

*dim.*

*p molto*

*pp*

*mp*

*dim.*

*p molto*



14681



Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

Tuba

Ja, Her - ren den  
Ja, Gott, der All -

*pp poco cresc.**pp**cresc.**cresc.**cresc.**p molto**p molto**cresc.**mf dim.**p**mf dim. trem.**p molto**p cresc.**mf dim.**p molto**pp poco cresc.**p cresc.**mf dim.**p molto**poco cresc.**cresc.**mf dim.**p molto**poco cresc.**p molto**cresc.*

Fl. picc.

Fl. picc. *p cresc.* *mf* *f*

Fl. *p cresc.* *mf* *f dim.* *p dim.*

Ob. *p poco cresc.* *mf* *f dim.* *p*

Clar. *f* *dim.*

Cor. *mf* *dim.*

Fag. *f* *dim.*

Tromb. *p* *pp*

Tuba *p* *pp*

hög - ste oss al - la i  
mäch - ge uns Al - le

*p poco cresc.* *cresc.* *mf trem.* *f dim.* *p dim.*

*p cresc.* *mf* *> dim.* *p dim.*

*p poco cresc.* *cresc.* *mf trem.* *f dim.* *p dim.*

*p cresc.* *mf* *> dim.* *p dim.*

*p cresc.* *mf* *> dim.* *p dim.*

*mf* *> dim.*

Fl. *picc.*

Fl.

Ob.

Clar.

Cor.

Fag.

dag — für — syn — — der och

heut' — vor — Sün — — den und

*pp* *sempre pp* *pp* *sempre pp* *pp* *sempre pp* *pp* *sempre pp* *p*

Fl. gr.

a due

Ob. 1.

Ob. 2. *dim.*

Cl. *dim.* *f* *dim.*

Cor. 1. *dim.* *pp* *mf* *dim.* *p*

2. *pp* *mf* *dim.* *p*

3. 4. *dim.* *pp* *mf* *dim.* *pp*

Fag. 1. *dim.* *p*

2. *dim.* *p*

3. *dim.* *f* *dim.* *p*

sor - ger be - va - re!

Kun - mer be - wah - re!

con sord. *p*

con sord. *p*

Vel. div. *cresc.* *dim.* *p*

*cresc.* *dim.* *p*

*dim.* *pp* *dim.* *p*

Fl. gr.

f dim.

Ob. f dim.

Cl. p

Cor. 1. f dim.

2. f dim.

8. 4. f dim.

Fag. f dim.

con sord.

Viol. I. div. p cresc.

con sord. mf dim.

Viol. II. div. cresc.

cresc. mf dim.

Viola div. cresc.

cresc. mf dim.

Vel. f dim.

Cb. f dim.

p

ff dim.

pp

con sord.

pp

Cl.

Cor. 2. *pp*

Fag. 2. *ppp*

Viol. I. *p* *pp* *dim.* *pp*

Viol. II. *p* *pp* *dim.* *pp*

Viola *p* *pp* *dim.* *pp*

Vcl. *pp* *dim.* *con sord.* *pp*

*tranquillamente*

Cl. **22**

Viol. I. *pp*

Viol. II.

Viola

Vcl.

**22** *sempre pp*

**23** 1.

Cl. 1. **23**

Viol. *ppp* *ppp* *ppp*

Vcl. *ppp* *ppp*

**23**

Cl.1.

24

*pp*

*poco cresc.*

*pp*

*poco cresc.*

*poco cresc.*

*poco cresc.*

Cl.1.

24

*pp*

*dim.*

*pp*

*ppp*

*dim. pp*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

25

Cl.1.

Tempo I.

2.

Cor.1. 2.

3. 4.

Viol. I.

div.

Viol. II.

div.

Violo

Vel. 1 solo

2 solo

gli altri

*p*

*pp*

*senza sord.*

*pp*

25



Fl. gr. 1.

*p cresc. poco a poco*

2.

*p cresc. poco a poco*

Ob. 1.

*p cresc. poco a poco*

2.

*p cresc. poco a poco*

Clar. 1.

*p cresc. poco a poco*

2.

Cor. 1. 2.

3. 4.

*pp cresc. poco a poco*

senza sord.

Viol. I.

*mf**cresc.*

Viol. II.

*cresc.*

Viole

senza sord.

Vcl. 1. solo

*pp cresc.*

2. solo

gli altri senza sord.

*pp cresc.*

Fl. *più cresc.*

Ob. *più cresc.*

Clar. *p cresc.*

Cor. *p cresc.*

Fag.

Viol. I. *fp cresc.*

Viol. II. *senza sord.*

Viola *p cresc.*

Vel. 1. solo *senza sord.*

2. solo *p cresc.*

gli altri *p cresc.*

Fl. *ff*

Ob. *ff*

Clar. *ff* *f stacc.*

Cor. *f* *ff*

Fag. *f* *stacc.* 1. 2. a due

Viol. I. *ff* *dim.* *p* *pizz.* *f* *pizz.*

Viol. II. *f* *f* *pizz.*

Viola *f* *f* *pizz.* *arco* *p*

Vel. gli altri *f* *f* *p* *pizz.* *f* *pizz.*

Cb. *f* *f* *pizz.* *p* *f*

Fl. picc.

Fl. picc.

Fl.gr. *p stacc.*

Ob. *p stacc.*

Cl.

Cor.

Fag 1.

Viol. I. arco

Viol. II. arco

*cresc.*

## 27 Fl. picc.

This musical score page contains measures 27 through 30. The instrumentation includes Flute Piccolo (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), Bassoon (Fag.), Trombones 2 and 3 (Tromb. 2. 3.), and a string section with first and second violins, violas, and a double bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is characterized by complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo) are used throughout. The woodwinds and strings play melodic lines, while the brass and some woodwinds provide harmonic support with sustained notes and rhythmic patterns. The bottom of the page features a large bracketed measure number '27' and the page number '14651'.

27

14651

Fl. picc.

Fl. *f*

Ob. *f*

Cl. *f*

Cor. *mf* *f*

Fag. *f*

Tr. *p* *pp*

Tromb. 2. 3.

Timp.

*mf cresc.*

*mf cresc.*

*div. mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

14681

Fl. piec.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The notation is in standard musical notation, with staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings, such as *ff* (fortissimo) and *mf* (mezzo-forte), and articulation like *cresc.* (crescendo). The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Tr. (Trumpet), Tromb. (Trombone), Timp. (Timpani), Viol. I. (Violin I), Viol. II. (Violin II), Viola, Cello, and Double Bass. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The overall layout is typical of a professional musical score.



Fl. gr.

28

51

Ob.

Cl.

Cor. 1.

2.

3. 4.

Fag.

Tr.

Tromb. 2. 3.

Tuba.

Timp.

*ff sempre*

*ff sempre*

*fp*

*cresc.*

*f sempre*

*f sempre*

*ff sempre*

*ff sempre*

Fl. picc.

Fl. gr.

Ob.

Cl.

Cor.

Fag.

Tr. *mf*Tromb.  
2. 3.

Tuba

Timp.

Viol. I.

Viol. II.

Viole

Vel.

*mf cresc.**f*

Fl. pice.

Fl. pice.

Fl. *sempre f*

Ob. *sempre f*

Cl. *sempre f*

Cor.

Fag. *sempre f*

Tr. *p* *mf* *p* *mf* *p*

Tromb.

Tuba

Timp. *p* *mf* *p* *mf* *p*

*f*

*3*

*3*

*3*

*3*

Fl. picc.

[illegible]

Fl. piec.

[illegible]

Fl. gr.

Ob. *sempre f*

Cl. *dim.* *sempre f*

Cor. *dim.* *p* *f*

*dim.* *p* *mp* *cresc.*

*p* *cresc.*

Fag. *p* *cresc.*

*p* *cresc.*

Tr. *mp* *cresc.*

Tuba *cresc.*

Timp.

*dim.* *p* *f*

*dim.* *p* *cresc.*

*p* *cresc.*



30

Ob.

Cl.

1.

2.

Cor.

3.

4.

Fag.

Tr. 1.

2.

3.

Tromb.

1.

2. 3.

Violini

*ff*

*f*

*mf*

*p*



Fl. gr. *ff* *cresc.*

Ob. *ff* *cresc.*

Cl. *cresc.*

Cor. *cresc.*

Fag. *cresc.*

Tr. *cresc.*

Tromb. *f* *mf cresc.* *f* *più f*

Vel. div. *cresc.*

14681

## Fl. picc.

## Fl. gr.

## Ob. 1.

## Cl.

## Fag.

## Tr.

## Tromb.

## Tuba

Fl. picc. *p*  
 Fl. gr. *pp* *cresc.*  
 Ob. 1. *pp* *cresc.*  
 Cl. *p*  
 Fag. *pp* *cresc.*  
 Tr. *pp* *cresc.*  
 Tromb. *p espress.* *dim.* 1. 2. *pp*  
 Tuba *p* *cresc.*  
*pizz.* *p* *cresc.*  
*pizz.* *p* *cresc.*  
*pizz.* *p* *cresc.*  
*pizz.* *p* *cresc.*  
*arco* *pp*  
*arco* *pp*

Fl. picc.

Fl. picc.

Fl. *p* *mf dim.* *p*

Ob. 1. *p cresc.* *mf* *p*

Cl. *mf dim.* *p* *pp*

Cor. *pp* *cresc.* *cresc.*

1. *p cresc.* *mf*

Fag. *p cresc.* *mf*

Tr. *p espress.* *dim.*

Tromb. *p* *cresc.*

Tuba *arco* *pp* *pizz.* *cresc.*

*pp*

[illegible]

Fl. gr. *mf* *f* *f*

Ob. 1. *mf* *f* *f*

2. *mf* *f* *f*

Cl. *mf* *f* *f*

Cor. *p* *cresc.* *mp* *cresc.*

Fag. *p* *cresc.* *mp* *cresc.*

Tr. 1. *p* *cresc.* *mf* *cresc.*

2 solo *mp* *cresc.*

3. *mp* *cresc.*

Tromb. 1. *p* *poco cresc.* *mp* *cresc.*

2 solo *mp* *cresc.*

3. *mp* *cresc.*

Tuba *p* *poco cresc.* *cresc.*

Viole *p* *p poco cresc.* *mp cresc.*

Vel. *p* *poco cresc.* *mp cresc.*

Cb. *p* *poco cresc.* *cresc.*



[illegible]



This is a page from a musical score, likely for a brass band or orchestra. The score is written for several instruments, each with its own staff. The instruments listed are:

- Clar.** (Clarinet): The first staff, showing a melodic line with a dynamic marking of *piu f* (piano fortissimo).
- Cor.** (Cornet): The second staff, showing a melodic line with a dynamic marking of *f* (forte).
- Fag.** (Bassoon): The third staff, showing a melodic line with a dynamic marking of *piu f*.
- Tr.** (Trumpet): The fourth staff, showing a melodic line with a dynamic marking of *piu f*.
- Tromb.** (Trombone): The fifth staff, showing a melodic line with a dynamic marking of *piu f*.
- Tuba**: The sixth staff, showing a melodic line with a dynamic marking of *piu f*.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with a large bracket on the left side of the staves.

Fl. picc.

34

ff

Fl. gr.

a due

Ob.

f

Cl. *sempre più f**sempre più f*Cor. *f*

Fag.

*sempre più f**sempre più f*

Tr.

*sempre più f**sempre più f**sempre più f*

Tromb.

*sempre più f**sempre più f**sempre più f*

Tuba

*sempre più f*

Timp.

*sempre più f**sempre più f*

Fl. pice.

Fl. gr.

Ob.

a due

Cl.

a due

1. 2.

Cor.

3. 4.

1. 2.

Fag.

3.

Tr.

Tromb.

Tuba

Timp.

*ff**mf**mf**f**f**ff**f**ff**f**ff**f**ff**f**ff**f**ff*

Fl. picc.

Fl. gr.

Ob.

Cl.

Tr. 1.

2.

Viol. I

div. *ff sempre e spiccatissimo**ff sempre e spiccatissimo*

Viol. II.

div. *ff sempre e spiccatissimo*

Viole

*ff sempre e spiccatissimo*div. *ff sempre e spiccatissimo**ff sempre e spiccatissimo*

Vel.

*ff**ff**ff**ff**ff*

35

Fl. picc.

Fl. gr.

Ob.

Cl.

Tr.

Viol. I.

Viol. II.

Viole

Vel.

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

*fz*

*fz*

*fz*

*fz*

35

Fl. picc.

Fl. gr.

Ob.

Cl.

Cor.

1. 2.

Fag.

3.

1. 2.

Tr.

3.

Viol. I.

Viol. II.

Viole

Vel.



*p cresc.* - - - *ff* *ff* *ff* *ff*

Ob. *p cresc.* - - - *ff* *ff* *ff* *ff*

Clar. *p cresc.* - - - *ff* *ff* *ff* *ff*

Cor. *p cresc.* - - - *f* *f* *f* *fff*

*p cresc.* - - - *f* *f* *f* *fff*

Fag. *p cresc.* - - - *ff* *ff* *ff* *ff*

*p cresc.* - - - *ff* *ff* *ff* *ff*

Tr. *p cresc.* - - - *f* *f* *f* *fff*

*p cresc.* - - - *f* *f* *f* *fff*

Tromb. *p cresc.* - - - *f* *f* *f* *fff*

*p cresc.* - - - *f* *f* *f* *fff*

*p cresc.* - - - *ff* *ff* *ff* *ff*

*p cresc.* - - - *ff* *ff* *ff* *ff*

Vcl. div. *p cresc.* - - - *ff* *ff* *ff* *ff*

*p cresc.* - - - *ff* *ff* *ff* *ff*

Cb. *p cresc.* - - - *ff* *ff* *ff* *ff*

*p cresc.* - - - *ff* *ff* *ff* *ff*